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EXHIBIT OF GAMES IN THE COLUMBIAN EXPOSITION.

PRIMITIVE Religions, and Folk-lore, including Games, are the subject of a special section in the Anthropological Building at the Columbian Exposition. This section, which is known as the "Section of Religions, Games, and Folk-lore," is located upon the main floor, where the exhibit occupies a series of cases on the south side and a line of flat cases which extend across the entire building.

Folk-lore is the name given to the material which has come down to us in the sayings and customs of mankind. Its study, for which no special name has been devised, is an important branch of the science of anthropology.

The chief object of the collection is to show things which illustrate folk traditions and customs. The field being a vast one, the collection has been practically restricted to the subject of games. The basis of the collection was formed in the Museum of Archæology of the University of Pennsylvania during the past two years. The University's collection has been supplemented by exhibits from individuals and the leading manufacturers of games in this country.

The objects are classified and arranged for comparative study, games of the same general sort being placed together. They are contained in twelve table cases running from the southernmost entrance on the west side to the corresponding entrance on the east side. Puzzles and the simple games of children commence the series.

CASE I.

PUZZLES, CHILDREN'S GAMES, MANCALA.

The ingenious objects which we designate as "puzzles" are represented by about one hundred and twenty-five specimens exhibited by the Museum of the University of Pennsylvania. They begin with a collection of East Indian puzzles "invented" by Aziz Hussan of Saharanpore, among which may be seen many types of puzzles that are common in Europe and America. The Chinese puzzles of wood, bone, and ivory follow them. Chinese puzzles, long a household word, are very limited in number. Those which are made for export are invariable in form, and consist of the familiar "Ring Puzzle," the "Geometrical Puzzle," and the "Dissected Cube." Their Chinese names are all descriptive, and the "Ring Puzzle," which they call "The Nine Interlinked Rings," was probably borrowed by Chinese from India. The number of types in the entire series of puzzles is surprisingly small. The one that was revived

some years since under the name of the "Fifteen Puzzle," and which was described by an English writer some two hundred years ago, has suggested a large group. "Pigs in Clover," an American invention, is the most recent addition to the world's amusements of this character, and its wide diffusion and popularity is shown here in a great variety of specimens from different countries.

Some of the simpler amusements of children are suggested by the objects on the north side of this case. Here are to be seen Mr. William Wells Newell's "Games and Songs of American Children," and "The Counting-out Rhymes of Children," by Dr. H. Carrington Bolton, two books which may be regarded as classical in their particular field. Mr. Pak Yong Kiu, of the Corean Commission to the Columbian Exposition, has furnished the following interesting addition to the collection of children's counting-out rhymes:—

| | |
|------------|------------|
| Hau al ta | Ku chi, |
| Tu al da | Pol ta, |
| Som a chun | Chong kun, |
| Na al da, | Ko tu ra, |
| Yuk nong, | Biong. |

The wide diffusion of the custom of using counting-out rhymes among children, and the general resemblance they bear to each other, present problems of curious interest.

Among the imitative games of children, there are few more interesting than the Toros or mock bull-fight of Spanish boys. A wicker mask from Madrid, representing the bull's head, which is used in this sport, is suspended beside this case, within which may be seen the toy *espadas* or swords and the *banderillos*. Tops are shown to be of great antiquity and of very general use over the earth. Their age is illustrated by a wooden top from the Fayum, Egypt, discovered by Mr. Flinders Petrie at Kahûn, belonging to 2800 B. C. They were common among the American Indians, north and south. A number of balls of baked clay and stone, which were whipped in a game on the ice, represent the primitive tops of the Sioux, while a more recent Sioux top of wood with a peg of brass shows foreign influences. Among the Omahas tops were called *Moo de de ska*, a name which Mr. Francis La Flesche says is not descriptive. The explorations conducted for the Department by Mr. George A. Dorsey in Peru have contributed several interesting specimens to this collection. Two prehistoric tops from Ancon are identical in form with the ancient Egyptian top, while another from an ancient grave at Arica is distinguished by a spindle, not unlike the modern tops of Japan. The use of pop-guns among the ancient Peruvians is also shown by two beautifully carved specimens of wood contained in a llama skin pouch, from an ancient grave in Cañete valley. Pop-

guns were used by many if not all of the American Indian tribes. Among the Omahas the children made them of willow branches, and then, by partly stopping one end, would convert them into squirt-guns. The toy squirt-gun sold in the Chicago shops is here shown beside the syringe from India used in the Hindu *Holi* Festival.

Jackstraws, which are known in England as "Spillikins" and in France as *Les Fouchets*, are next in order. The peculiar Chinese name appended to the Chinese specimens, "Eight Precious Things," suggests the probability that China was the country from which we derived them.

The remainder of this case is devoted to the implements for a game that holds an unique position among the world's games, and for which no place could be found in the series that follow. It is variously played with pebbles, shells, and seeds in holes dug in the ground, or upon a board with cup-like depressions. The game appears to be found wherever Arab influence has penetrated. It is very generally played in Africa, in Asia Minor, and in India. Two boards are exhibited, one brought from Jerusalem for the University Museum by Mrs. John Harrison of Philadelphia, and another from the Gaboon River in Africa. The Syrians in the Damascus house in the Turkish village in the Midway Plaisance know it under the name of *Mancala*, and it is a favorite game with the Chief of the Dahomey village, who frequently plays it with his son before his hut in the Plaisance. Among the so-called Dahomeyans this game is called *Madaji*, the board *adjito*, and the seeds which they use, *adjî*. It is a game for two persons. As played in Syria, there are several forms of the game. One is called *lâ'b madjnuni*, or the "Crazy Game." Ninety-eight cowrie shells are used, which are distributed unequally in the fourteen holes in the board, which is placed transversely between the two players. The first player takes all the pieces from the hole at the right of his row and drops them, one at a time, in the first hole on the opposite side, and so on, continuing around the board until the last one is let fall. He thereupon takes all the pieces from that hole and distributes them one by one as before, until, arriving at the last piece, he takes all the pieces again in his hands. This is continued until the last piece dropped either falls into an empty hole or completes two or four in the hole in which it falls. In the latter case the player takes the two or four for his own, as well as the contents of the hole opposite, and should there be two or four in the next hole or holes to the one at which he stopped, he also takes them with those opposite. The players continue in turn, and when the game is finished the one gaining the highest number of cowries wins. If a player's last piece falls in an empty hole, his turn is ended. Skill is of no avail in this form of the game, the

result always being a mathematical certainty, accordingly as the cowries are distributed at the beginning.

CASE II.

BALLS, QUOITS, MARBLES.

The antiquity of the ball as an implement of sport is attested by the balls found associated with objects used in other games in old Egypt, where it was known at least 4,700 years ago. Games of ball are common among savage and barbarous people, and ball games of Burma, Siam, India, and Japan, as well as those of the North American Indians, are suggested in this case. With the ball games are the sticks used in a widely diffused game which we commonly know as "Tip-cat." Tip-cat is played with a block of wood, about six inches in length, which is struck with a small club or bat and knocked into the air. The rules for playing are somewhat complicated, and as far as they have been compared, appear to be much the same all over the earth. The oldest specimen is from Kahûn, Egypt, of 2800 B. C. Tip-cat is known by the Syrians in the Plaisance, who have contributed the sticks they use in the game they call *Hab*. In Persia it is called *Guk tchub*, "frog-wood," a name given to it, like our name "cat," from the way the small stick leaps into the air. In China the game is called *Ta-pang*, "to knock the stick," and the Chinese laborers in the United States call the "cat" *To tsz*, or "Little Peach." In Japan the game is called *In ten*; the small stick *ko*, "son," and the long one *oya*, "parent." In India the game is called *Gutti danda*; in Burma, *Kyitha*, and in Russian *Kosley*, "goat," a suggestive name like that of Persia and our own name, "cat."

The wicker baskets or *cestas* for the Spanish game of ball or *Pelota*, now so popular in Spain, are next shown, with the flat bat used by the Spaniards in ball games. A very ancient English bat for trap ball appears with them, and these are followed by the implements used in the current American and English ball games exhibited by Messrs. A. G. Spalding & Bros. of Chicago. Cricket, Baseball, Football, Golf, Polo, La Crosse and Lawn Tennis, Racket and Battledore and Shuttlecock, are displayed in order, and with the last are exhibited the Zuñi Indian and the Japanese form of this game and the Chinese shuttlecock, which is kicked with the toes. The tossing games comprise Jackstones, Cup and Ball, Grace Hoops, and Quoits, and ring games of various kinds, and include the iron quoits *Rayuelas*, used in Spain. The stone quoit games of the Zuñis, and of the Tarahumara Indians are also exhibited. The North American Indian forms of the Cup and Ball game comprise the *Ar-too-is*, or "match-making" game of the Penobscots, exhibited by

Chief Joseph Nicolai of Oldtown Me., and the Sioux game played with the phalangeal bones of the deer. The comparatively new game "Tiddledy winks" follows, leading up to a recent German game called the "Newest War Game," in which the men or "winks" are played upon a board upon which are represented two opposing fortresses. The games of tossing cowries and coins are next suggested, with the game played by Chinese children with olive seeds. Many natural objects are exhibited that are used by children in playing games resembling marbles, to which artificial objects they appear to lead. In Burma the seeds of a large creeper, the *Eutada Pursoetha*, are employed in a game called *Gohunyin*, one of the commonest forms of gambling known in that country. In Asia Minor, knuckle-bones of sheep, which are often weighted with lead, are used in the same manner, and in Damascus and the cities in connection with marbles. Marbles themselves, in the varieties known to commerce, are next exhibited.

CASE III.

BOWLING, BILLIARDS, CURLING, AND SHUFFLE BOARD.

The objects used to illustrate the games of Bowling, Billiards, and Shuffle Board were made for this exhibit by the Brunswick-Balke-Collender Company of Chicago, by whom they are displayed, and comprise miniature tables for these games of remarkable accuracy and beauty of finish. On the north side of the case may be seen the implements used in the game of Croquet as it is played at the present day. The first games of Croquet manufactured in the United States were made from an English sample in 1863. The Chicago Curling Club here displays a collection of representative objects, including three sets of Curling stones and the medals and trophies belonging to the club and its members.

CASE IV.

MERRELLS, FOX AND GEESE, CHESS, AND DRAUGHTS.

An attempt has been made to bring together as large a number as possible of the simple board games like Merrells and Fox and Geese, with the hope that they would throw light upon that much discussed question, the origin of the game of Chess. The Chinese, Korean, Japanese, and Siamese, Malayan and Samoan forms of several such games are exhibited. It is curious to note that the peculiar board used in the Japanese Fox and Geese game, called *Furoku Musashi*, or "Sixteen Soldiers," is the same as one from Peru for a similar game. The inference is that they are both of Spanish introduction, which seems to be confirmed by the statement that the Japanese game was first known in that country in the sixteenth cen-

ture. Merrells is displayed in a board made in the Damascus house in the Plaisance, where the Syrians call it *Edris*, and in a diagram obtained from Chinese laborers from Canton, who call it *Sám k'í*, or the "Three Game," as well as by European boards.

A Japanese board for that famous game which the Japanese call *Go* and the Chinese *Wei k'í*, or the "Game of Surrounding," follows. This is the game which is often erroneously referred to as chess, in China. The Japanese name of this board, *Go-ban*, has furnished the name which we have applied to the simple game of "Go Bang," which we also got from Japan.

A board and men for a highly developed game, somewhat like draughts, played by the Zuñi Indians of New Mexico, furnishes a striking object for speculation and research. The board is a square divided into 144 small equal squares, each of which is crossed by two intersecting diagonal lines. The moves are made one square at a time along those diagonal lines, the pieces being placed at the angles of the squares. Two or four persons play. They each start with six men, and their object is to get their men across to the other side and occupy their opponent's places, capturing as many of his pieces as possible by the way. A piece is taken by getting it between two others, as in the modern Egyptian game of *Seega*, and the first piece thus taken may be replaced by an extra piece belonging to the player who makes the capture, which may move on the straight as well as the diagonal lines and is called the "Priest of the Bow." This game, which was arranged and is exhibited by Mr. Frank Hamilton Cushing, is called *A-wi-thlák-na-kwe*, which he translates as "Stone warriors." Mr. Edward Falkener, in his work entitled "Games Ancient and Oriental," which he lent for exhibition here, has published a restoration of the ancient Egyptian game of *Senat* from fragments of Egyptian boards which have come down from 1600 B. C. The game as thus restored is in some respects similar to the Zuñi game, the men being taken as in *Seega* by getting them between two others. The Zuñi game, however, may be regarded as in advance of any other board game, even of our own civilization, until we come to the true game of Chess. Chess stands alone among games. We do not find the links that connect it with lower forms of board games, and the Indian game from which our own is derived almost without change is the source from which the many variants of the Chess game doubtless originated. Several of these offspring of the Indian Chess are shown in the north side of this case, including the chess games of Burma, Siam, the Malay Peninsula, China, and Japan. A Moorish board is exhibited with them, and European chessmen and boards follow. A finely carved ivory chess set represents the pieces that are made for export by the Chinese at Canton. Draughts, which

in the opinion of Mr. Edward B. Tylor may be regarded as a modern and simplified form of Chess, now follow, and here are shown two sets of interesting German draughtsmen of the eighteenth century.

CASE V.

AMERICAN BOARD GAMES, GAMES OF LOTS, LOTTO, CHINESE
LOTTERIES.

The games played on boards, like Merrells and Draughts, manufactured by Messrs. McLaughlin Brothers and E. J. Horsman of New York, and the Milton Bradley Company of Springfield, Mass., are found in this case. Many of them appear to have been suggested by the Oriental games such as are shown in the preceding collection.

These are followed by games of Lots, a class of games extremely common among the North American Indians. The Haida and other tribes of the northwest coast play with sticks which are painted and carved. According to Dr. Franz Boas the sticks are thrown down violently upon a hard piece of skin, and the object of the game is to pick out the unmarked sticks, which alone count. The designs on the sticks are of the greatest interest, and a set of plaster casts of a very finely carved set in the United States National Museum at Washington, which are displayed through the courtesy of Professor Otis T. Mason, exhibit these peculiarities.. The wooden discs from Puget Sound are concealed beneath a mat, and the players endeavor to select a particular disc. Guessing games of various kinds were very general among our Indians. The two bones, one wrapped with thread, which were used by the Alaska Indians in such a game, are exhibited with similar bones from the Utes. They were held in the hands, the player guessing which contained the marked one. The balls of buffalo hair with which the Omahas play a similar game are also displayed, with the moccasins in which the object was sometimes concealed. These games were played with the accompaniment of songs. Miss Alice C. Fletcher exhibits the music of two of these gambling songs used by the Omahas, and in Dr. Washington Matthews' "Navajo Gambling Songs," a copy of which may be seen in this case, the songs sung in the game of *Késitce*, played with eight moccasins, in one of which a stone is concealed, are recorded. Among the Zúñis and Mokis, cups like dice cups were used to cover the ball. The Moki cups here exhibited have been used in a sacred game and then sacrificed with "plume sticks," as is shown by the small holes with which they are pierced.

Games can be made to throw much light upon the social and political institutions of many peoples. This fact is rendered conspicuous

in the implements for the Chinese lotteries which are shown in this series. They comprise the paraphernalia of the *Pák-kòp-piu* or "Game of the White Pigeon Ticket," the *Tsz' fá*, or "Character Flowering," and the *Wei Sing* or "Game of Guessing Surnames." In the first, the tickets are imprinted with the first eighty characters of the *Tsin tsz' man*, or Thousand Character Classic, one of the elementary text-books of Chinese children. In the second, the writer of the lottery assists his patrons in their effort to guess the hidden character, by an original ode, in which it must be in some way referred to.

The third is the game of guessing the name of the successful candidate at the Governmental Literary Examinations. Upon them all the peculiar literary traditions of the Chinese people have left their imprint.

CASE VI.

KNUCKLE-BONES AND DICE, DOMINOES, EVOLUTION OF PLAYING CARDS, CHINESE PLAYING CARDS, PARCHESI, PATOLI, AND KAB.

No method of appealing to chance is more common than that of tossing some object in the air and deciding the result by its fall. A coin is often used at the present day, and many natural and artificial objects have found currency for this purpose. Nuts, cowrie shells, and the knuckle-bones of animals have been used from the earliest times, and the last, the knuckle-bones, have become the parent of many of our modern games. The American Indians across the entire continent played a game with marked plum-stones and other objects which had many points of resemblance with games played by other people with dotted cubical dice. The specimens of such games here exhibited comprise the game played with marked bone discs in a wooden bowl by the Penobscot Indians of Oldtown, Me., contributed by Chief Joseph Nicolar; a set of marked plum-stones and the basket and tallies used by the Sioux, and a similar set of marked bone and wooden pieces, with the basket, from the Arapahoes. Among the Pueblo Indians of the southwestern United States blocks of wood are used in the same manner as dice, and among the Arabs of northern Africa numerical values are attributed to the throws made with four and six similar pieces of reed. In India, cowries are used. Sortilege is also practised with the implements that are used in games. In China, the cleft root stock of the bamboo is commonly employed in fortune-telling, and the blocks, which form part of the accessories of nearly all Chinese temples, may be seen upon the altar of the Chinese God of War, commonly appealed to by Chinese gamblers, erected in this Section. Knuckle-bones or astragali present a most interesting subject for investigation. From a prehistoric knuckle-bone of terra-cotta from Cuzco, Peru (No. 340),

in the collection of Señor Montes in this building it appears that they were used by the ancient Peruvians. The Peruvian Indians at the present day use four knuckle-bones as dice in a game. It is known in Kechua as *tava*, a word meaning four, which should not in the opinion of Señor Montes be confounded with the Spanish word for knuckle-bone, *taba*, from which he does not think it was derived.

Knuckle-bones were used in games in old Egypt, as was shown by the ivory specimens found with other gaming implements in the tomb of Queen Hatasu, B. C. 1600, and are constantly referred to by the Greek and Latin authors. Numerical values were attributed to each of the four throws, which among the Romans were designated as *Supinum*, *Pronum*, *Planum*, and *Tortuosum*, and estimated as three, five, one, and six. Among the Arabs, and at the present day throughout western Asia, the four sides receive the names of ranks of human society; thus among the Persians, according to Dr. Hyde, they are called *Duzd*, "thief," *Dibban*, "peasant," *Vezir*, and *Shah*, and so with the Turks, Syrians, Armenians, and other peoples. A pair of natural bones from the right and left leg of the sheep are commonly used, which among the Syrians of Damascus are designated respectively as *yisr* and *yemene*, "left and right." The transition from these *kabat*, as the Arabs call them, from *kab* meaning "ankle" or "ankle-bone," to the cubical dotted dice was an easy one. The same numerical values and social designations were attributed to four sides of the cubical dice, as are given to the knuckle-bones, and it is curious to note that the significant throws with cubical dice in China are those that bear the numbers assigned to the astragali throws. The modern East Indian dice which are exhibited will be seen from the arrangement of the "threes" to be made in pairs, like the natural astragali, and the pair receives in India the name of *kabatain*, the dual of *kab*, the name which is also applied to the pair of astragali. The Syrian dice used in *Towla*, or backgammon, are marked in the same way, as well as the Japanese dice used in the similar game of *Sugoroku* or "double sixes." A pair of ancient Roman dice which I purchased in Florence show that the Romans practised the same arrangement, and are especially significant. The invention of the cubical dotted die must have occurred at a comparatively early time. The oldest die of which I have any knowledge is displayed in this collection, a large pottery die from the Greek colony of Naucratis, Egypt, belonging, according to the discoverer, Mr. Flinders Petrie, to 600 B. C. The dice found in Babylonia and Egypt appear to have been associated with foreign influences.

Dice were carried over from India to China, where we find the next stage in their development. Here the twenty-one possible

throws with two dice are each given a name, and in the case of the double sixes, double aces, double fours, and three and ace, these names are those of the triune powers of Heaven, Earth, and Man, and the Harmony that unites them. This change in nomenclature, in which the social terms of Shah, Vizier, etc., were replaced with cosmical ones, is characteristic of the way in which China adapts and absorbs foreign ideas. A game with two dice remains the principal dice game in China at the present day. In it the twenty-one possible throws are divided into two series, one consisting of the throws $\frac{6}{6}, \frac{1}{1}, \frac{4}{4}, \frac{3}{3}, \frac{5}{5}, \frac{3}{2}, \frac{5}{6}, \frac{4}{6}, \frac{1}{6}, \frac{1}{5}$, called *man*, "civil," and the other, $\frac{5}{4}, \frac{6}{3}, \frac{5}{3}, \frac{6}{2}, \frac{4}{2}, \frac{3}{2}, \frac{1}{4}$, and $\frac{1}{2}$, designated as *mo*, or "military." In the twelfth century, according to Chinese records, dotted tablets, *i. e.*, dominoes, were invented. Chinese dominoes consist of 21 pieces representing the 21 throws with two dice of which the 11 pieces of the *man* series are usually duplicated to form a complete set, which numbers 32 dominoes. In southern China, long wooden dominoes are employed. When paper was used instead of wood we have the playing card.

The subject of Chinese playing cards has been illustrated in an admirable and exhaustive manner by W. H. Wilkinson, Esq., H. B. M. Consul at Swatow, who has lent for exhibition a series of Chinese cards, dice, and dominoes collected at no less than fourteen different cities in China, from Peking on the north, and Tai yuan, down along the coast at Nanking, Shanghai, Ningpo, Wenchow, Fuchow, Swatow, Canton, to Hongkong. Cards are also shown from various places along the Yellow River, from Chung King eastward to Nanking. The cards in this collection are arranged according to the symbols or marks distinguishing them, which Mr. Wilkinson divides into four classes, according as they are derived :

1. From the sapek or cash, and its multiples.
2. Through dominoes from dice.
3. From the Chinese Chess game.
4. From other sources.

A very complete account may be expected from Mr. Wilkinson, who has displayed here what is doubtless the most perfect collection of Chinese cards ever exhibited. The miscellaneous cards in this collection are drawn from western China and bear some resemblance, according to Mr. Wilkinson, to the "Proverbs" and "Happy Families" of Europe and America. They include the cards based on a writing lesson, cards based on numbers, and cards based on a lucky formula.

Returning to the subject of dice, the special implements used in dice divination in India are shown, as well as illustrations of the methods employed in telling fortunes with dominoes in China and

Korea; these forming part of the material used in the investigation of the origin of dominoes. Japanese and Siamese dice are also exhibited with the East Indian and Chinese specimens, as well as dice made in various parts of Europe, comprising a pair of iron dice purchased at Perugia, which, although presumably modern, have the dots arranged with the 6-5, 4-2, and 3-1 opposite, like those of old Etruria, instead of the sums of the spots on opposite sides being equal to seven, as is otherwise general. With the dice are the spinning dice of various countries, including the East Indian *Chukree*, the Chinese *Ch'e me*, and the corresponding dice of Japan and Siam. A variety of dominoes are also displayed, including those of Korea, which are identical with those of China, and the Siamese dominoes, which were also borrowed from the latter country.

The pair of knuckle-bones appear to be the parent of many of that large class of games which Mr. Tylor describes as the "backgammon group." With reference to dice-backgammon the evidence in this particular is very direct, but the similar games played with cowries and wooden blocks, for which even a greater antiquity may be claimed, there is a likelihood of independent origin. Several games of the latter class from India, North America, and Egypt, types of which have been referred to by Mr. Tylor, are exhibited in this collection. The first, *Pachisi*, is the most popular game in India. It is played around a board, usually made of cloth, in the form of a cross, according to the throws with cowries. Six or seven shells are ordinarily used, and count according as the apertures fall. When long dice of ivory are employed, the game is called *Chausar*. This game was introduced from India into the United States, where it was first published in 1860 under the name of *Parchesi*, and has become very popular. Mr. Cushing has set up beside the *Pachisi* a Zúñi game, which the Zúñis call *Ta sho li wé*, or "wooden cane cards," and which has many points of resemblance to the East Indian game. The moves are made according to the throws with wooden blocks three inches in length, painted red and black upon their two faces, around a circle of forty stones which is broken at the top and bottom, and the right and left, by four openings called the "Doorways of the four directions." This game embodies many of the mythical conceptions of the Zúñis. It is played by two or four players, who use colored splints to mark their course around the circle. These splints, which are placed at starting in the doorway to which they correspond, have the following symbolism: At the top, Yellow, North, The Wind, Winter. At the left, Blue, West, Water, Spring. At the bottom, Red, South, Fire, Summer. At the right, White, East, Seed or Earth, Autumn. The colors of the two wooden blocks symbolize the two conditions of man: Red,

Light or Wakefulness ; Black, Darkness or Sleep. The throws with the blocks, which are tossed, ends down, upon a disc of sandstone placed in the middle of the circle, are as follows : 3 red count 10 ; 3 black count 5 ; 2 red and 1 black count 3 ; 1 red and 2 black count 1.

A count of three red gives another throw. When four play, the North and West move around from right to left, and the South and East from left to right. When a player's move ends at a division of the circle occupied by his adversaries' piece, he takes it up and sends it back to the beginning. It is customary to make the circuit of the stones either four or six times, beans or corn of the seven varieties being used as counters. This game forms one of the seven sacred games of the Zuñis, and its antetype, *Sho li we*, or "Cane Cards," is one of the four games that are sacrifices to the God of War and Fate. The sacred form of the game is called *Tein thla nah na tá sho li we*, or literally, "Of all the regions wood cane cards, and the blocks which are thrown in it bear complicated marks, consisting of bands of color on one side." In the sacred game, the players are chosen with great care with reference to their totem, and the region to which it belongs. A much more complete account of this game may be expected from Mr. Cushing himself, from the ample material which he has placed at my disposal. Side by side with *Ta sho li we* is the corresponding game as played by the Apache and Navajos, which has been set up by Antonio Apache. It lacks the color symbolism, but the principle is identical. The Navajos call it *Set tilth*, which Captain John G. Bourke, U. S. A., tells me should be transliterated *Tze-chis*, or *Zse tilth*, and means literally, "stone-stick." The circle of stones, he says, is called *Tze nasti*, "Stone circle."

Lieut. H. L. Scott, U. S. A., has contributed the implements for a similar game of the Kiowas, which is known as the "Awl Game." It is called by the Kiowas *Zohn ahl*, that is, *Zohn*, "creek," and *ahl*, "wood." A detailed account of it will appear elsewhere, furnished to the writer by Lieutenant Scott, who states that the Comanches have a similar game which they play with eight *ahl* sticks, which are two feet or more long.

These games are all similar to the Mexican Patoli, as described by the early Spanish chroniclers. A picture of the latter game from an early Hispano-American manuscript, reproduced from the original in Florence by its discoverer, Mrs. Zelia Nuttall, is exhibited in this connection. The method of play among the Aztecs is here shown, and it is curious to note that they used a diagram or board in the form of a cross, like that of the East Indian Pachisi. In the Malayan archipelago, a stone is placed in the centre upon which dice are thrown in games, as among the North American

Indians. Mr. Tylor has set forth the conclusions which may be drawn from these resemblances, but the matter is still open for discussion. Another game remains to be noticed, played with wooden blocks as dice: the Arab game of *Tab*, in which men are moved on a board according to the throws of four slips of palm. These slips, about eight inches in length, are left with one face of the natural color, and the other showing the whiter interior of the palm, these sides being called black and white respectively. The throws count as follows: 4 black, 6; 4 white, 4; 3 white, 3; 2 white, 2; 1 white, 1.

The implements displayed for this game were made in the Cairo street. No more curious ethnographical parallels are presented in the Exposition than that of the Arabs in the Plaisance, and the Navajos beside the South Lagoon, both playing these curiously similar games.

CASE VII.

BACKGAMMON, SUGOROKU, AND THE GAME OF GOOSE, EAST INDIAN, JAPANESE, AND SIAMESE CARDS.

According to Mr. Tylor, dice-backgammon makes its appearance plainly in classic history. The game of twelve lines (*duodecim scripta*) was played throughout the Roman Empire and passed on, with little change, through mediæval Europe, carrying its name of tabulæ, tables; its modern representatives being French Tric trac, English Backgammon, etc. Among the ancient Greeks *Kubeia*, or "dice playing," is shown by various classical passages to be of the nature of backgammon. The pearl-inlaid backgammon board here shown is from Damascus, where the game is known as *Towla*, "tables." A Siamese board exhibited by the government of Siam, with other games, through its royal commissioner Phra Surya, has departed little from the ancient type. Backgammon is known in China as *Sheung Luk*, "double sixes," and in Japan by the corresponding name of *Sugoroku*. The popular games, both in China and Japan, however, are not played with men upon a set board, but resemble the games with many stations, which are common in Europe and America.

The most notable of the Chinese games of this class is the one which is called *Shing kun to*, or "The Tables of the Promotion of Officials," a game which has been known to scholars, through Dr. Hyde's account, as "The Game of the Promotion of Mandarins." It is played by two or more persons upon a large paper diagram, upon which are printed the titles of the different officials and dignitaries of the Chinese government. The moves are made according to the throws with four cubical dice, and the players, whose positions upon the diagram are indicated by notched or colored splints,

are advanced or set back, according to their throws. The paper chart here exhibited was purchased in a Chinese shop in New York city. It was printed in Canton, and bears an impression about twenty-three inches square. This is divided into sixty-three compartments, exclusive of the central one and the place for entering at the lower right-hand corner. The latter contains the names of thirteen different starting-points, from *yan shang*, or "Honorary Licentiate," down to *t'ung shang*, or "student," between which are included the positions of *t'in man shang*, "astrologer," and *i shang*, "physician." These are entered at the commencement of the game by the throws of "three, four, five, six," three "fours," three "sixes," three "fives," three "threes," three "twos," and three "ones;" and then in the same manner double "fours," and so on down to double "ones."

The sixty-three compartments, representing as many classes of officials or degrees of rank, comprise three hundred and ninety-seven separate titles, of which the highest, and the highest goal of the game, is that of *man fá tin tái hok sz'*, or "Grand Secretary." This, however, under favorable conditions, can only be reached by a player who starts from a favorable point, advancement in the game being regulated by rules similar to those which actually regulate promotion under government. Thus, a player whose fortune it is to enter as physician or astrologer can only obtain promotion in the line of his service, and must be content with a minor goal, as he is ineligible to the high civil office of "Grand Secretary."

The dice are thrown into a bowl placed in the centre of the sheet, the players throwing in turn, and each continuing to throw until he makes a cast of doublets or higher. It is noticeable that "fours," as in Dr. Hyde's account, constitute the highest throw. A pair of "fours," according to the rules, is to be reckoned as *tak*, "virtue," and leads to a higher place than those of the other numbers. Sixes are next highest and are to be reckoned as *ts'oi*, "genius;" and in the same manner, in descending degree, "fives" are to be reckoned as *kung*, "skill;" "threes" as *léung*, "forethought;" "twos" as *yan*, "tractability;" and "ones," *chong*, "stupidity." The game is much complicated by being played for money or counters, which is necessary under the rules. By this means advancement may be purchased, degradation compounded for, and the winner of a high position rewarded.

The main point of difference between the game as it exists to-day, and as described by Dr. Hyde, is the number of dice employed, six being the number mentioned by him. The enlarged form of the diagram is of minor importance, as he himself says that the names of officials written on the tablet are many or few, according to the

pleasure of the players. With the game of *Shing kún to* may be seen a copy of Dr. Hyde's treatise, *De Ludis Orientalibus*, containing the reproduction of the chart of the game which he made in London 200 years ago. The names of titles of the Ming dynasty appear upon it, in curious contrast to those of the present Tartar domination. The two hundredth anniversary of the date of the imprimatur of this precious volume occurs on the 20th of September of this very year.

There is a very great variety of games of this character in Japan, new ones being published annually at the season of the New Year. Illustrations of the more formal game played upon a board divided into twelve parts are figured in the Chinese-Japanese cyclopædias. According to the *Kum mō dzu e tai sei*, the twelve compartments, called in Japanese *me*, or "eyes," symbolize the twelve months, and the black and white stones with which the game is played, day and night.

Italy contributes several forms of the dice game played upon a board having many stations. The oldest specimen in the collection, purchased in Parma, is a manuscript game bearing the title of *Oca Franchese*. Others printed in Florence bear the printed labels of *Giucco dell' oca* and *Giucco del Barone*, while late examples more fanciful, both in name and design, appear as *Giucco del Tramway* and *La Battaglia del 48*. A French game is shown under its proper title as *Feu de l'oie*, beside which is placed a similar American game published as the "Game of Goose."

A number of packs of Oriental cards other than Chinese are contained in this case, among which are included several packs of East Indian Hindu cards which they call *Gungeefa*. They are all circular, varying in diameter in the different sets from $1\frac{5}{8}$ to $3\frac{1}{8}$ inches. One pack from Lucknow comprises eight suits, each composed of twelve cards, ten of which are "numerals," from one to ten. The two remaining cards are designated respectively as *Badsha* and *Sawar*. No satisfactory explanation has yet been afforded as to their origin.

The Japanese call the cards which are now current in Japan by the name of *Karuta*, a word evidently derived from the Portuguese *carta*. Those commonly used by gamblers, a pack of which is exhibited by Mrs. J. K. Van Rensselaer, are called *Hana Karuta*, or "Flower cards," and comprise forty-eight pièces, a number, it will be observed, identical with that of the present Spanish pack. They bear pictures, chiefly flowers, emblematic of the twelve months, four cards being placed under each. Their names are as follows: *Matsu*, "pine;" *Sakusa*, "cherries;" *Momidzi*, "maple;" *Butan*, "wild rose;" *Hagi*, *Lespedeza*; *Kiku*, "golden-colored daisy;" *Kiri*, *Paulonia*; *Fudzi*, *Wisteria*; *Soba*, "tiger lily;" *Ume*, "plum-tree;" *Yama*, "mountain;" and *Ame*, "rain."

The *Iroha*, or Proverb cards, also consist of ninety-six cards, half of which bear a picture and one of the forty-seven characters of the *Iroha*, or Japanese syllabary. Each of the other cards is inscribed with a proverb, the first word of which is written with one of the characters. There are several methods of play, the commonest being that of laying out all the picture cards face up. One of the older players reads the proverbs in turn, while the others endeavor to select the card from the table bearing the corresponding initial character. The *Uta Karuta*, or "Cards with songs," contain, according to Mr. Karl Himly, the well-known one hundred songs (*Hiyaku nin issiu*, 1235 A. D.), or the poems of the "Old and New Collection" (*Ho kin schiu*, 905 A. D.). The picture cards have the pictures of the poet or poetess, with the commencement of the poems. The rest is on the corresponding cards. The game is the same as that played with the *Iroha Karuta*.

CASE VIII.

AMERICAN BOARD GAMES PLAYED WITH DICE.

The first of American board games played with dice is said to be the "Mansion of Happiness." This game is said to have been published in 1852, and copied from an English game. Thirty-three specimens of similar games published in this country are exhibited. They form a small part, however, of the entire number.

CASE IX.

TAROTS, TAROCCHINO, AND MINCHIATE. TYPES OF ITALIAN CARDS.
MANUFACTURE OF PLAYING CARDS.

The question of the origin of playing cards in Europe, whether they were introduced from the East, or an independent invention in France, Italy, or Germany, has been the object of much discussion. It may be regarded as conclusively settled that playing cards were invented in China in the twelfth century, and in view of the remarkable similarities between the card and card games of China and those of Europe which have been brought to light by Mr. Wilkinson, it may be profitable to suspend further consideration of the matter until the results of his studies are made public. Italy appears to be the oldest home of the playing card in Europe, and the earliest Italian packs are said to be those which the Italians call Tarocchi. Several types of these cards are found in Italy. According to Willshire these games are known as the *Tarots* of Venice or Lombardy, the *Tarocchino* of Bologna, and the *Minchiate* of Florence. The first of these, the old Venetian Tarot, he regards as the parent of all. The sequence consists of 78 cards, *i. e.*, of 22 emblematic cards of Tarots proper, and 56 numeral cards made up of 16 figures or court cards, and 40 pip cards. The 22 Tarot cards bear emblematic designs

which appear to be borrowed from a series of prints which are known to collectors as the *Tarocchi* of Mantegna or the *Carte di Baldini*. The emblematic cards in the Venetian series usually bear the following inscriptions: 1. La Bagattel. 2. La Papessa. 3. L'Imperatrice. 4. L'Imperatore. 5. Il Papa. 6. Gli Amanti. 7. Il Carro. 8. La Guistizia. 9. L'Eremita. 10. Ruot. della For. 11. La Forza. 12. L'Appeso. 13. . 14. La Temperan. 15. Il Diavolo. 16. La Torre. 17. Le Stelle. 18. La Luna. 19. Il Sole. 20. Il Giudizio. 21. Il Mondo. 22. Il Matto.

No name is placed upon the 13th, which usually bears a skeleton with a scythe, representing "death."

The second game, the *Tarocchino* of Bologna, though a direct descendant of the ancient Venetian tarots, is not so old as the third game, or *Minchiate* of Florence. The chief characteristic of the *Tarocchino*, its name a diminutive of *tarocchi*, is the suppression in it of the 2, 3, 4, and 5 of each numeral suit, thus reducing the numeral cards from 56 to 40. This modification of the tarot game was invented in Bologna, early in the fifteenth century, by Francesco Fibbia, Prince of Pisa, an exile in that city, dying there in 1419.

The third game is the *Minchiate* of Florence. It is more complicated than the Venetian game, twenty additional cards being added to the emblematic series. A pack of modern Venetian tarot made in Milan, which are remarkable for their beautifully engraved and painted designs, a pack of modern *Tarocchino* from Bologna, and a pack of seventeenth century *Minchiate*, are displayed in the south side of this case. All of these cards are in current use in different parts of Italy.

The suit marks of Italian cards consist of money, cups, swords, and clubs, called *danari*, *coppe*, *spade*, and *bastoni*. The four court cards of the numeral suits are known respectively as *Re*, King, *Regina* or *Reina*, Queen, *Cavallo*, Knight, and *Fante*, Knave. The regular cards, as opposed to those which include the emblematic series, are distinguished by certain peculiarities in the designs of the court cards in different parts of Italy. The distinctive cards of Florence, Milan, and Naples are exhibited in this case, together with several interesting packs upon which all the designs, except an indication of the value at the top, have given place to texts designed to afford instruction in history, geography, etc. A remarkable pack of this character, exhibited by Dr. G. Brown Goode, of Washington, is in manuscript and is intended to teach geography.

According to Chatto, on the earliest cards he had ever seen the figures had been executed by means of stencils, this being the case both in the cards of 1440 and those known as the Stukely cards. There are exhibited in this case the stencils, brush, and unfinished

card sheets from a card maker in Florence, who still practises this ancient method of manufacture. The cards on the south side of this case, which in common with all others not specially mentioned are exhibited by the University of Pennsylvania, represent the cards made at the present day in no less than eighteen Italian cities by some twenty-nine makers. They were collected for the University Museum by Mr. Francis C. Macauley of Florence. The cards of Florence, Bologna, Modena, Parma, Piacenza, Ferrara, Padua, Treviso, Udine, Novara, Turin, Sesia, Bergamo, Brescia, Genoa, Perugia, Naples, and Bari are included in the collection, in which an opportunity is afforded to observe the peculiarities of the cards of the different Italian cities. A distinctive character of the marks of the numeral suits of *spade* and *bastoni* is the mode in which they are interlaced or connected together in place of standing separately or apart. It is interesting to note that in the cards made in and for southern Italy this peculiarity does not exist, they being almost identical with the cards made in Spain.

The cards of Austria succeed those of Italy. The pack exhibited from Trent is like those of Italy, but the distinctively German cards predominate among those made in Vienna and the northern cities.

The suit marks of old German cards consist of hearts, bells, leaves, and acorns, which they call respectively *Herzen* (*roth*), *Schellen*, *Laub* (*grün*), and *Eichlen*. The court cards of the German pack are usually three in number, the peculiarity of the true German pack being that the queen is omitted and an upper valet or *Obermann* put in her place. They consist of the *König* or "King," the *Obermann*, and the *Untermann*.

Tarocchi cards are found in Germany under the name of *Taroks*, and a number of Tarok packs manufactured in Austria appear in this collection. Special names appear on their labels, as *Trieste Tarok*, *Kaffee Tarok*, etc., and the tarots proper bear a variety of emblems and designs different from those of Italy. They are usually numbered at top and bottom with Roman numerals from I. to XXI.

Willshire has pointed out that the Italians early suppressed the emblematic cards in a game which was termed *Trappola*, in which the true tarots were abolished, as likewise the three, four, five, and six of each numeral suit. This game, he states, was still in vogue in Silesia when Breitkopf wrote (1784). An interesting Austrian pack of this character is shown under the name of *Trappolier Spiel*, in which the shape as well as the suit marks of the Italian tarots are displayed.

The German cards manufactured in Germany are prefaced by a series of reprints of German cards of the last century exhibited by Mr. Macauley. They were obtained by him through the courtesy of

the Bavarian National Museum in Munich, for which they were made from the original blocks of the old Munich card makers that have been conserved in the Museum.

CASE XI.

GERMAN CARDS (CONTINUED), SWISS, DANISH, SWEDISH, AND RUSSIAN CARDS. SPANISH, MEXICAN, AND APACHE CARDS.

The collection of cards made in Germany comprises 53 packs, consisting chiefly of the current cards manufactured by card makers in Munich, Altenburg, Frankfort a. M., Berlin, Leipzig, and Breslau. Among these is an extremely beautiful pack by B. Dondorf of Frankfort, with pictures suggesting the four quarters of the globe, after designs by Haussmann. Toy cards, patience cards, comic cards, trick cards, and cards which are labelled "Gaigel cards" appear, as well as cards made for special games, as the *Hexen* or "witch" packs. Many of the cards manufactured in Germany are seen to bear the French suit marks of *Cœurs*, *Carreaux*, *Piques*, and *Trèfles*, or "hearts," "diamonds," "spades," and "clubs," instead of the old German suit marks, and the court cards correspond at the same time with those of France and England. There are a number of packs with French suit marks, which bear pictures of Swiss scenery and costumes. The cards made in Switzerland are from Schaffhausen and Geneva, and comprise a variety of designs, including those which are especially designated as Swiss cards, German cards, and German Taroks. Belgium is represented by a German tarot pack, and imitations of English cards made for Oriental markets. Three packs of this character are shown, which were sent from Johore, in the Malay Peninsula, with another pack from Beirut, in Syria. The Russian cards in the collection, contributed by Madame Semetchkin, the representative on the Russian Commission of the "Institutions of the Empress Marie," are similar to modern French cards. The manufacture of playing cards in Russia is a monopoly of the state, and the revenues accruing are devoted to the support of the great charitable institution of which Madame Semetchkin is the distinguished representative.

Tarots or Tarocchi cards are not used in Spain, nor are they found among Spanish cards. The regulation Spanish pack now consists of 48 cards of four suits, called respectively *Dineros*, "money," *Copas*, "cups," *Bastos*, "clubs," and *Espadas*, "swords." The numerals run from one to nine, the ten being replaced with the *Caballo*. The court cards comprise the *Sota*, or "knave," the *Caballo*, or "knight," and the *Rey*, or "king." Cards manufactured at Vitoria, Burgos, Madrid, Barcelona, Valencia, Cadiz, and Palamos are displayed. Great antiquity has been claimed for cards in Spain, and

it has been urged that this is the country through which Europe received cards from the East, but heretofore no Spanish cards of assured date earlier than 1600 have been known, and material evidence has been lacking. There was exhibited at the Columbian Historical Exposition in Madrid in 1892-93, a sheet of cards made in Mexico in 1583, which has been preserved in the Archives of the Indies at Seville, Spain, and which throw light upon the origin of Spanish cards. A copy made in water-colors by an artist in Madrid is shown in this collection. The original consists of an uncut sheet of about 11 by 17 inches, and bears on the back a pen and ink inscription with the date 1583. The face displays an impression from a wooden block of 24 cards each 2 by $3\frac{1}{2}$ inches. They are colored in red, blue, and black, and represent the court cards and aces of the suits of money, cups, clubs, and swords, and ten numeral or pip cards of the suit of swords. There are but three court cards for each suit, instead of four as in the present Spanish pack. The marks of the numeral suit consist of crossed swords, instead of being arranged as on the Spanish cards now current, and strongly point to the Italian affinities of early Spanish cards.

Side by side with this early Mexican pack is a colored plate representing leather cards made by the Indians of South America, and an original pack of leather cards used by the Apaches. From the arrangement of the swords on both of these sets, which were copied from cards introduced by the Spaniards, it appears that they were initiated from the present type of Spanish cards. Such is not the case with the corresponding marks on a pack of native cards from the Celebes, which are also exhibited. Their Spanish origin is clearly indicated by their number, 48, and by the devices, which still bear a faint resemblance to those of Europe. The clubs and swords on both are represented by crossed lines which confirm the impression created by the Mexican pack. The Japanese "Hana Karuta," or "Flower Cards," are also shown here, as another pack of Oriental cards derived from those of Spain or Portugal. Their number, 48, and their name, *karuta*, from the Portuguese *carta*, clearly suggests their origin.

CASE XII.

FRENCH, ENGLISH, AND AMERICAN PLAYING CARDS. FORTUNE-TELLING CARDS, DR. BUZBY, AUTHORS, AND MISCELLANEOUS CARD GAMES.

Tarocchi cards are called Tarots in France, and the French tarot pack is similar to the Venetian. The earliest specimens of French Tarots exhibited bear the name of Claude Burdel and the date 1751. There is direct historic proof that France possessed cards at a very early time in the accounts of the Treasurer of Charles VI., A. D. 1392. The earliest pack of French cards in this collection is one of which I

have not been able to determine the date. It bears the name Pierre Montalan on the Knave of Spades and Claude Valentin on the Knave of Clubs. A variety of modern French packs are shown, including those made with Spanish suit marks and special cards for various games. The French suit marks reappear on English cards, and according to Willshire it is most probable that cards made their way into England through France. He states that the time is not known, but that we are safe in believing that cards were not in use in England until after the reign of Henry IV. (1405), and that they were certainly employed before 1463. The English cards here displayed consist entirely of those of the present day, but this deficiency in historical packs is compensated for in part by Lady Charlotte Schreiber's folio volume on English and Scottish, Dutch and Flemish cards which she has loaned for this collection. The great work, of which this is but the first volume, contains fac-similes of the cards in Lady Charlotte Schreiber's private collection, and reveals the wealth of historical suggestions to be found upon playing cards, and their value, as thus collected, to the antiquary and historian.

America early received playing cards from Spain, and Spanish cards are still made and imported into Spanish American countries. In the United States English cards were naturally adopted. No very early packs are shown, but some interesting cards are found in the North American series, including a variety of cards with patriotic emblems of the time of the Rebellion, as well as caricature cards of the recent political campaigns. The collection closes with the souvenir packs of the Columbian Exposition at Chicago. Mrs. J. K. Van Rensselaer's work, entitled "The Devil's Picture Books," a copy of which is exhibited, contains many interesting particulars concerning cards and card playing in America. Several interesting card boxes are shown in this collection, with specimens of the old-fashioned "fish" or card counters of mother-of-pearl, among which are some that belonged to Robert Morris, the financier of the Revolution. Treatises on American card games, exhibited by Messrs. Dick & Fitzgerald, conclude the series of playing cards proper.

Among the notions concerning the origin of cards in Europe is one that they were first introduced by the gypsies, who used them in fortune-telling. It appears that they were early used for divinatory purposes in Europe, but according to Willshire their employment in fortune-telling gradually declined among the upper classes until the middle of the eighteenth century, "though it was prevalent, no doubt, among the lower grades of society frequenting fairs and the caravans of mountebanks. About 1750 divination through cards again became popular in Paris, at least, for in 1751, 1752, and 1753 three

persons were publicly known as offering their services for this intention." According to certain writers, the emblematic figures of the tarot cards are of very remote origin, stretching back as far as the ancient Egyptians, from whom they have descended to us as a book or series of subjects of deep symbolic meaning. The discovery and explication of the meaning of the tarots employed in modern times was claimed by M. Count de Goebelin in 1781, who in his "Monde Primitif analysé et compare avec le Monde Moderne," gave a dissertation on the game of Tarots, in which he states that the tarot pack is evidently based on the sacred Egyptian number seven, and reviews the tarot emblems in detail.

The probable origin of the 21 tarot cards has already been suggested in connection with Chinese cards, and it is not surprising that the astrological notions associated with Tarots should find parallels in the speculations of the Kabbalists, who attached similar notions to the dice throws as are now found associated with them in China, from whence the 21 Tarot cards doubtless came to Europe. An explanation is therefore found for some of the resemblances upon which M. de Goebelin lays such stress. His fancies, however, never subjected to very severe examination or criticism, were seized upon by a perruquier of Paris of the name of Alliette, who combined with his ordinary occupation the practice of cartomancy. He read the dissertation of Count de Goebelin, and, thereby enlightened, changed the letters of his name and prophesied under the name of Ettlilla. His writings furnish the basis of most of the treatises now extant upon the subject of fortune-telling with cards, and his name is found associated with several of the modern French tarot packs published especially for fortune-telling, in the present collection. During the exciting periods of the first Consulship of Napoleon I., there lived, according to Mr. Willshire, a well-known diviner named Madame Lenormand, whose predictions gained great repute. Her name, with that of Ettlilla, appears on the French cards here exhibited, as well as on those made in America. Several French and German fortune-telling packs of an amusing character are to be found in the present collection, as well as others published in the United States, which are designed solely for purposes of amusement.

The entire northern side of this case is devoted to the card games other than regular playing cards, which owe their existence to the prejudice against cards or to the demand for simple and instructive amusements for children and young people. Mr. Milton Bradley has contributed some interesting notes on the history of such games in this country. In 1843 Miss Annie W. Abbott, a clergyman's daughter of Beverly, Mass., offered to Mr. Ives, a publisher of Salem, Mass., a card game which she called "Dr. Buzby." This game, which was

The first of its kind, was reluctantly published by Mr. Ives and met with an astonishing success, no less than 50,000 copies being sold in the following year. It will be remembered by many of the parents of the present day as among the earliest games ever learned and possibly played upon the sly through fear of reprimand. A pack of the original Dr. Buzby cards will be found at the beginning of this collection. The game of "Authors" was originated by a young man living in Salem, helped by some of his female acquaintances. The method of play was copied from "Dr. Buzby," but it contained an element of instruction and profit not found in the older game. He took it to a local publisher to see if he could have ten or a dozen packs printed, as it was too much work for him to print them. Mr. Smith, the publisher, saw the possibilities of the game and told him if he would let him make them, he would supply his needs gratis, to which he consented. This was in 1861, and the sale of this game has since been wonderful. Many modifications and improvements of the original game are shown in the collection.

Soon after the publication of "Dr. Buzby," a teacher in a young ladies' school in Salem devised a game of letters which has since become popular under the various names of "Spelling Puzzle," "Word Making and Word Taking," "War of Words," "Anagrams," "Logomachy," "Words and Sentences," etc. The publications of the Milton Bradley Company, McLaughlin Bros., and E. I. Horsman are here exhibited, and no less than 78 different card games are displayed. They are classified in groups according to the methods of play, which, in spite of the ingenuity displayed in the designs of the cards, are relatively very limited in number, the ideas in the main being derived from games already played with regular playing cards.

The collection has received many additions since its installation, notably a very complete series of Zúñi games from Mr. Cushing, and a series of Malayan and Chinese games from H. H. the Sultan of Johore, through Mr. Rouncesville Wildman, as well as an extremely important collection of East Indian games from the Provincial Museum, Lucknow, and of Burmese games collected by Mr. C. S. Bayne, Rangoon, both through the courtesy of the Honorable Charles H. T. Crosthwaite.

Stewart Culin.